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THE DECORATOR AND FURNISHER.

A PANEL IN LINSPAR.

LINSPAR, as is well known, is a plastic mineral composition, which is ground in oil, and is put up in kegs, similar to white lead, and it is a staple article. It is used in the decoration of walls, ceilings and other surfaces which admit of hand relief work, by means of tubes or other tools. The work when complete has a character peculiar to itself, and is a medium by means of which the artistic ability and individuality of the decorator can be rapidly and satisfactorily exhibited, and the decoration gives results that it is impossible to excel by any other composition.

Linspar is largely used in stippling, and it is claimed that a pound of Linspar will cover three times the area that is covered by a pound of any ordinary material. It is used for exterior as well as interior decoration, and is climate resisting in every respect.

This material is usually applied by means of adjustable nozzles, by means of which the most elaborate scroll work, with finely modeled surfaces can be executed.

As an example of the artistic uses to which Linspar can be put, we herewith present our readers with an illustration of a panel in painted tapestry, enclosed in an imposing frame of Lin-

A CORRESPONDENT OF the New York *Tribune* thus describes the decoration of an English dinner table: "One of the prettiest dinners I ever attended was given in a little gem of a house just out of London. The plan of the ground floor consisted of a central hallway as large as the drawing-room and dining-room that flanked it on either side. The coloring of the hall was crimson and white, and it was beautiful with curios and old Chippendale furniture. Opposite the door a broad crimson carpeted stairway between white paneled walls, led to a broad, beautifully decorated landing, which in turn gave access to the rooms above, the whole making an uncommonly pretty vista on entering the house.

The drawing-room, like most English drawing-rooms, was an epitome of comfort and good taste. Low French windows gave access to a gay little conservatory, lit up with Chinese lanterns, and the artistic effect was charming. But the dinner was what produced the most broad and lasting impression of absolute luxury in detail. The whole room was bathed in the softest, yet most brilliant light, which filtered through alabaster pillars, which held an arrangement of gas jets. To the uninitiated the effect was magical. A fountain of scented water was playing in the center of the table over a most delicate and artistic arrangement of maiden hair and other ferns. It was a very warm night in June, toward the end of the season, and the soft



PANEL IN PAINTED TAPESTRY, WITH BORDER IN HAND-MODELED LINSPAR, BY AUGUST R. KOLB.

spar, beautifully modeled in the Rococo style. The subject of the panel is entitled "The Water Nymph." The rosy figure of the nymph contrasts admirably with the green water flags and bluetints on the water. The panel frame was executed by the Linspar Decorating Company, No. 45 Broadway, New York City. The work was done by hand, right on the wall around the picture.

Mr. Paltrinieri of this city, was the artist who executed the figure work. Mr. W. J. Moore of Philadelphia, is the owner of it. It occupies a space over an oak mantel in the picture gallery. The length is twenty feet and the height six feet.

The ornament was designed by Mr. August R. Kolb, the secretary of the Linspar Company, who is also the supervising artist. The artistic style in which the Linspar has been executed is very praiseworthy, and is a high recommendation of the artistic ability of this gentleman. Work of this kind is thoroughly architectural in character, and can be executed in any style of art to harmonize with the other art effects of the apartment in which the work is done.

The Linspar Decorating Company have quite recently decorated a number of theatres in New York, and other public buildings, where their refined but classic style of work is very highly appreciated.

splash of the water and the clear blocks of ice, which were the first we had ever seen used for decorative purposes, arranged with delicate ferns—no flowers—everything green, and ice, and crystal, and flooded with the magical light from the alabaster pillars, gave an effect that was singular and unique. The menu was simple, but exquisitely chosen. The chief thing that made an impression were the gigantic strawberries which were served, as is *de rigueur* in England, with their stems on, to be eaten like a peach or a pear, and the other beautiful fruit grown under glass. The most artistic of ices closed this dainty repast; and, finally, instead of finger bowls, cut-glass globes containing tiny fountains of rose water were placed before each guest. Each fountain, I learned, was wound up and would play for a certain time, the large one in the center of the table running for three hours.

"Do you really sit down to all this every day?" we asked our hostess. She laughed as she answered: "Oh, it is all so very small; our house, you know, is tiny, but my husband likes this sort of thing. He is devoted to pretty ideas and arranges every detail. He even orders my gowns," said this perfectly dressed creature with a half laugh, half sigh. Perhaps there may be a surfeit of *petits soins* sometimes, and madame may have her "crumpled rose-leaf." *Quien sabe?*